UNITED STATES
International Exhibition
Philadelphia
1876.

CATALOGUE

OF THE

STATUARY AND PAINTINGS

SENT BY

MILAN'S PERMANENT EXHIBITION

OF FINE ARTS.

Representative

Prof. Chev. Alexander Rossi.

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PHILADELPHIA
1876.

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Milan's Permanent Exhibition
Of Fine Arts.

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ITALIAN FINE ARTS.

The Permanent Exhibition of Fine Arts at Milan to the Centennial Exhibition at Philadelphia, and the American Public.

The Permanent Exhibition of Fine Arts at Milan is an Institution, of which the undersigned (who six years ago was its chief founder) has the honor of being the Director. It was established by the co-operation of many distinguished citizens, and the most renowned Italian artists. Its aim is to advance the progress of the FINE ARTS, and to protect them. It has already attained such a development and improvement as to be ranged among the principal institutions of the same kind now existant in Italy. The Italian artists are well pleased with it, and, gratefully acknowledging the great and many advantages, which it is daily producing, they put in it an illimited trust.

It is to the initiative and efforts of the undersigned, that is especially due the co-operation of the artists of Italy to the Universal Exhibition at Santiago (Chili), and the present Centennial Exhibition at Philadelphia. And indeed, as soon as the undersigned became acquainted with the fact that the above mentioned Exhibitions were to be held at Santiago and Philadelphia, he proposed to the illustrious marquis Rocca Saporiti (President of the Council-board of the same Institution) the bold project of sending a selected and rich collection of modern and original works of Art to the Santiago Exhibition, which were afterwards to be taken to the present Centennial Exhibition at Philadelphia. His project was adopted and immediately carried into execution.

As it is stated above, the project was a daring and difficult one. But the concessions, made by the honorable President and Council-board of the Santiago Exhibition, contributed very much to take away many of the difficulties, which the undersigned had to meet with. In fact, they granted all he asked of them, and thus, by derogating their own regulations, they gave a marked proof of their appreciation of modern Italian Art.

The Italian Government, justly and highly estimating such generous concessions, gave immediately its powerful moral and material aid in order that the bold project of the Milan Permanent Exhibition might be gloriously carried on. Thus the interests of the Italian artists have been fairly protected, and a new market has been opened for the sale of their productions.

The undersigned was unanimously elected to represent the Milan Permanent Exhibition at the Exhibitions both of Santiago and Philadelphia, and to care for the interests of the artists, whose works were one of the chief beauties of the Santiago Exhibition, and are now, with other new works recently brought from Italy, one of the brightest splendors of the Centennial Exhibition. And indeed the collection of Italian works of Art now on exhibition at Philadelphia is by no means inferior to that which was sent to the Paris and Vienna Exhibitions; because it contains,

the productions of the most renowned Italian artists, among whom it will be enough to mention the names of the sculptors Vela, Magni, Argenti. Tantardini, Pereda, Peduzzi, Guarnerio, Bottinelli, Borghi, Rossi, Zannoni, Bernasconi, Strazza, Pandiani, Luccardi, Malfatti and many others, as well as the names of the painters Maldarelli, Pittara, Zuccoli, Altamura, Cornienti, Formis, Monticelli, De Chierico, Rubio, Tedesco, Mazzorati, Lelli, Mancini, Valaperta, Caprioli, Bisi, Gilli, Monticelli, Moja, Solmi, Trenti, Ardj, Ashton, Fattori, Biscarra, Giuliano etc. etc.

The undersigned was also invested with the same commission at the late Vienna Exhibition, where (as every admirer of the Fine Arts well knows) the Italian Artists achieved a great success. And here it may be stated that their works attained an equal success at the Santiago Exhibition, where modern Italian art attracted the attention and stirred the enthusiasm of that civilized and refined people, among whom there are many admirers of the Fine Arts. The acquisition, made by them, of many Italian statues and paintings, is an evident proof of their fine taste for the Fine Arts, and of their high culture. The government of the Republic of Chili bought the famous statues of Socrates and David, works of the KNIGHT COMMANDER Peter Magni of Milan. No greater and better proof could be given of the favour, which the productions of modern Italian Art received there.

Lastly the undersigned thinks it his duty to give notice to the admirers of the Fine Arts that he is always ready to impart all information they may wish to have, as to his mission here, and about every thing related to his own calling, as a Professor of Sculpture.

THE NUMBERS CORRESPOND WITH THE

OFFICIAL CATALOGUE.

(Memorial Hall—Room A.)

SCULPTURE.

NO.	ARTIST.	RESIDENCE.	TITLE.
427	Buzzi Giberto Cav. Luigi,	Milan,	The World.
423	Dal Negro Pietro,	"	Cain & Abel.
429	Zannoni Cav. Ugo,	"	A Wrong Blow.
430	" "	"	Affection and Envy.
432	" "	"	Study and Work.
433	Croff Giuseppe,	"	Odalisque.
434	Romani Francesco,	"	The "Coquette."
438	Villa Cav. Prof. Ignazio,	"	Ingenuity.
439	" "	"	The reader.
441	Buzzi, Giberto Cav. Luigi,	"	Dante.
445	Croff Giuseppe,	"	Ernest & Salamace.
447	Marai Luigi,	"	A Summer day.
450	Fumeo Pietro,	"	Meditation.
414	Buzzi Giberto, Cav. Luigi,	"	After Study.
418	" "	"	First feelings.
419	" "	"	A Riddle.
436	Guarnerio Pietro,	"	Arontes.
437	" "	"	Washington.
439	Leoni R.	"	The Lecture.

Z.

458	Bottinelli Antonio,	Rome,	Hope.
459	Matteucci Luigi,	Milan,	Gaping.
460	Pessina Carlo,	"	Costume of Maria Stuart.
463	Corbellini Quintilio,	"	"Lucia."
464	Zocchi Prof. Emilio,	"	Youth of Michelangelo.
465	Radius Eugenio,	"	Faith.
478	Lucca Flaminio,	"	Candor.
477	" "	"	Modesty.

N.

480	Buzzi Giberto Cav. Luigi,	"	Hope.
476	Conti Alessandro,	"	The Bride.
487	Biella Angelo,	"	The reader.
494	Radius Eugenio,	"	The afflicted.
497	" "	"	Ecce-homo.
493	Pessina Carlo,	"	Costume of Maria Stuart.
495	" "	"	The Prayer.
466	Buzzi Giberto Cav. Luigi,	"	Inspiration.
474	Prof. U. Cambi,	Florence,	Cain & Abel.
467	Trojani G. B.,	"	Sailor-boy.
468	Prof. Chev. G. Argenti,	Milan,	Prayer.
498	Trojani G. B.,	Florence,	Newton.

(Annex to Art Gallery.)

SCULPTURE.

(Room 1.)

NO.	ARTIST.	RESIDENCE.	TITLE.
2	Bernasconi Pietro,	Milan,	Repentance.
26	Zannoni Cav. Ugo,	"	The future artist.
56	Pessina Carlo,	"	The Nest.
61	Ragusa Vincenzo,	"	The Emancipation.
62	Pandiani Cav. Giorgio,	"	The Capricciosa.
67	Luccardi Prof. Cav.	Rome,	Innocent contrast.
68	Biella Angelo,	Milan,	The "Pompeana."
69	Fumeo Pietro,	"	Maternal Hope.
83	Ramazzotti Serafino,	Rome,	Piety.
85	Lombardi Giov.	"	Flowers.
81	Ferrario Filippo,	"	The holy Family.
36	Lombardi Giov.	"	Brood-hen & chickens (bronze.)
	Cav. Rossi Prof. Aless.	Milan,	Infancy of Moses.
	Borghi Ambrogio,	"	Cola da Rienzi.
27	Bernasconi Pietro,	"	A childish Pleasure.
28	" "	"	A child's first misfortune.
9	Malfatti Andrea,	"	The Emancipation.
12	Romani Prof. Carlo,	"	A Jealous Sweet-heart.
14	Motelli Metello,	"	The prayer.
50	Magni Cav. Prof. Pietro,	"	Angelica.
48	Miglioretti Cav. Pasquale,	"	Abel dying.
39	Prof. Ragusa Vincenzo,	"	Young Bacchus.
87	Peduzzi Renato,	"	Marble mantle piece.
25	Prof. Chev. G. Argenti,	"	The sleep of Innocence.
21	P. Marai,	"	Cupid.

(Room 2.)

225	Villa Cav. Prof. Ignazio,	Milan,	Rest.
220	Bottinelli Antonio,	Rome,	Modesty.
255	Cav. Rossi Prof. Aless.,	Milan,	Free church in a free State.
254	Prof. Vela Camm. Vincenzo,	"	First pain.
230	Borghi Ambrogio,	"	The mother's treasure.

(Room 3.)

172	C. Pessina,	Milan,	The Prayer.
173	Bottinelli Antonio,	Rome,	Hope.
175	Bernasconi Pietro,	Milan,	The Summer.
166	Guarnerio Pietro,	"	The Evening.
157	" "	"	The White Rose.
163	" "	"	Young Woman at the bath.
158	" "	"	The orphan beggar.
152	Pereda Raimondo,	"	Love's Net.
155	Peduzzi Renato,	"	Berenice.
150	" "	"	Boy & Bird.
153	" "	"	Boy & Seran.

(Room 4.)

349	Bottinelli Antonio,	Rome,	Modesty.
351	Argenti Prof. Cav. G.,	Milan,	Hope.
354	" "	"	Tamar.

(Room 4.)

NO.	ARTIST.	RESIDENCE.	TITLE.
343	Pereda Raimondo.	Milan.	The orphans.
345	" "	"	Feint & tenderness.
332	Guarnerio Pietro,	"	Forced Prayer.
336	" "	"	The Rebuke.
333	" "	"	Vanity.
329	" "	"	The last day of Pompei.
331	" "	"	Raphael.

(Room 17.)

247	Cav. Rossi Prof. Aless.	Milan,	Hope.
245	Pereda Raimondo,	"	Joy.
231	" "	"	Grief.
230	Borghi Ambrogio,	"	Carnival.

(Annex to Art Gallery.)

PAINTING.

(Room 1.)

NO.	ARTIST.	RESIDENCE.	TITLE.
91	Tedesco Prof. Michele,	Florence,	Elopement.
92	Lodigiani Scipione,	Milan,	Galileo Galilei before the Tribunal of the Inquisition.
93	Biscarra Prof. Cav. Fel.	Turin,	Maso Finiguerra the inventor of engraving.
94	Prof. Bisi Cav. Luigi,	Milan,	Interior of St. Mark's Church at Venice.
	Fattori Prof. Giovanni,	Florence,	Florentine campaign.
95	Gilli Cav. Alberto,	Turin,	Arnaldo of Brescia and the Pope Adriano the 4th.
98	Trenti De Gerolamo,	Milan,	Remembrance of the Po River in the Fall.
96	Rubio Prof. Cav. Luigi,	Florence,	Maddalena.
103	Giroux Ernesto,	Rome,	A cup of tea.
102	Cornienti Prof. Cherub.,	Bologna,	Lodovico il Moro visits the Canal of Pavia.
101	Roi Pietro,	Venice,	Lombardy & Venice (the two sisters.)
100	Fumagalli Prof. Michele,	Milan,	Columbus Prisoner.

(Room 2.)

256	Mancini Raff. Carlo,	"	A Dutch farm.
260	Tomis Augusto,	Trieste,	The refusal.
262	Solmi Prof. Valentino,	Bologna,	People's gate (Porta del Popolo.)
267	Moia Prof. Federico,	Venice,	Back door of the Caen Cathedral.
271	Dalla Libera Giovanni,	"	A Sleeping Gipsey.
308	Trenti Dr. Gerolamo,	Milan,	Group of trees.
312	Solmi Prof. Valentino,	Boogna,	Soliman's Moschea-Constantinople.
315	Jotti Prof. Carlo,	Milan,	A Storm.
317	Steffani Cav. Luigi,	"	Sleep.
318	Burlando Prof. Leopoldo,	"	Ruins of Borromeo's cliff.
321	Cassioli Prof. Amos,	Florence,	Leonardo da Vinci's Studio.

PAINTING-ANNEX.

(Room 3.)

NO.	ARTIST.	RESIDENCE.	TITLE.
176	Monticelli Giuseppe,	Florence,	An Episode of the *Vespri Siciliain.*
179	Zuccoli Cav. Luigi,	Rome,	The Christian Martyrs under Ne ro.
180	Fattori Prof. Giovanni,	Florence,	A Sale of horses.
189	" "	"	Pasture-ground.
192	Zuccoli Cav. Luigi,	Rome,	The prayer of the poor Irish.
197	Ashton Federico,	Milan,	A Wood in the fall.
196	Toro Prof. Cav. Luigi,	Rome,	Hunters *Halt.*
198	Solmi Prof. Valentino,	Bologna,	Bizantine (Asiatic costume.)
200	Altamura Prof. Cav. Zav.	Naples,	The "Zampognaro."
202	Maldarelli Cav. Prof. Fed.	"	The Reader.
203	" "	"	The Assumption of the Holy Virgin.
201	Fattori Prof. Giovanni,	Florence,	The Escort.
204	" "	"	Return from a military inspection.
205	Toro Prof. Cav. Luigi,	Rome,	Noon.
207	Ribossi Angelo,	Milan,	At rest.
208	Lelli Giov. Batt.	"	View of the lakes Margozzo & Maggiore-Italy.
210	Maldarelli Cav. Prof. Zav.	Naples,	A Pompeian gardener woman.
213	Pesenti Domenico,	Florence,	The Ducal Palace at Venice.
214	Ribossi Angelo,	Milan,	At work yet.
215	Maldarelli Cav. Prof. Zav.	Naples,	A bath.
216	Jotti Prof. Carlo,	Milan,	Vintage.
219	Giuliano Prof. Cav. Bart.	"	On the Alps.

(Room 4.)

355	Formis Cav. Achille,	Milan,	A Lunch.
356	Lelli Giov. Batt.	"	The Sesia river near the Mount Rosa (Italy.)
357	Di Chierico Giacomo,	Naples,	Buoso de Duera, the traitor of King Manfred of Sweden, dead from starvation on the steps of a Convent.
359	Valaperta Francesco,	Milan,	Decollation of St. John.
360	Ardi Cav. Bartolomeo,	Turin,	Repose—Fenestrelle valley.
362	Canella Carlo,	Milan,	St. Mark's plaza—Venice.
361	Lelli Giov. Batt.,	"	Fishermen's Island.
381	Mazzoratti Pietro,	"	Misseno Cape—Naples.

(Room 17.)

273	Bianchi Cav. Luigi,	Milan,	The bride from Nettuno.
275	Pitarra Cav. Prof. Paolo,	Rome,	At the foot of the Alps.
278	Bianchi Cav. Luigi,	Milan,	The birth day XVIII Century.
279	Formis Cav. Achille,	"	The Alpiniste.
281	Sommaruga Napol.,	"	Porch of St. Ambrose's—Milan.
285	" "	"	Interior of St. Alexander's Church.
294	Altamura Cav. Prof. Zav.	Naples,	A Street in Pompei.
292	Ashton Prof. Luigi,	Milan,	Group of animals.
	Albagnara Gennaro,	Naples,	A peddler.
299	Rubio Prof. Cav. Luigi,	Florence,	Neapolitan costumes.
300	Trenti Dr. Gerolamo,	Milan,	Landscape—Province of Mantua.

NO.	ARTIST.	RESIDENCE.	TITLE.
302	Rubio Prof. Cav. Luigi,	Florence,	The Elopement in Egypt.
306	Altamura Cav. Prof. Zev.	Naples,	Roman costume.
305	Dalla Libera G. B.	Venice,	The council of the Tens—Venice.
307	Trezzini Angelo,	Milan,	The return from the Church.

Women's Pavillion.

SCULPTURE.

Maraini Signora Adelaide	Angels before the resurrection.
" "	Angels after the resurrection.
" "	Innocence.
" "	The Spring.

PAINTING.

Bisi Signora Fulvia,	The Como Lake.
Michis Cattaneo Maria,	Angels' love.
" "	Flowers.

MAIN BUILDING.

Ceriani Joseph,	Milan,	Two bronze chandeliers.
" "	"	Bacchus (bronze.)

Modern Art.

ITALIAN SCULPTURE AT THE CENTENNIAL EXPOSITION.

BY PROFESSOR ALEXANDER ROSSI.

Published in the *Frank Leslie's Illustrated* Newspaper of Octobre 7th, 1876.

Before undertaking the review of the best works sent by Italian artists to the Centennia Exhibition at Philadelphia, and before giving a sketch of the life of the artists who performed them, I have thougt it useful, for the better intelligence of the matter, to set forth, as introductory to the main subject, a few words on the vicissitudes, as *to the style or manner*, which the Fine Arts, and especially sculpture, underwent in Europe in the different eras from the great Roman epoch to our times, and which exhibit very striking differences.

The admirable works of the ancient Greco-Roman art, of which not a few precious remains are still extant, are well-known all the worl over. They are the "Laocoon" the "Apollo-Belvedere," the "Hercules Farnese" the "Gladiator" the "Venus of Milo," and many others, which may be seen at the museums of Rome and other large cities, and which constitute the truly classic style—the Antique.

After the interval of some centuries of obscurity which followed the fall of the Roman Empire, came the Renaissance (from the thirteenth of the fifteenth centuries), which had its origin and progress in Italy, through the efforts and genius of renowned artists, as C mabue, Giotto, Titian, Raffaello, Leonardo da Vinci, Benvenuto Cellini, Michael Angelo, Paolo Veronese, Luini, and many other Italian and foreign artists, as Velasquez, Durer, and Vandik, whose works have, and will always be, the admiration of the world.

But this very brilliant era was followed by an epoch of decline, the causes of which I deem not necessary now to analyze, and which went on increasing in Europe till it reached its maximum in the barocchismo of the seventeenth century.

Towards the end of the last century, however, and in the beginning of this, there appeared a new Renaissance, which is characterized by the diligent study of the sublime models of Greece. Canova, Bartolini, Tenerani, David, Poussin, Puget Thowaldsen, Scheffer, Verne, Kaulbach, Bruloff, Hayez, and many others, are the chief masters of this school.

But even this epoch was very soon followed by a partial decline, known as the school of *classic conventional style*, called also, *plagiario*, because it has been unwisely employed in subjects of our own times. It was very fashionable during the last fifty yers. The modern school, however, entered, some years ago, a new path, by adopting *manners*, which, without neglecting the sublime inspirations of the ancient classic school, appear more suitable to the reality and genius of our days.

And of such character are the works of many modern artists, and especially sculptors, who handle with equal skill and genius classic subjects, related to ancient history, as well as subjects of contemporary events. This school is called by the name of *genere familiare*. Many and egregious works of this kind, to modern Italian art, are now on exhibition at Philadelphia. Among the works of classic style there are Guarneiro's "Orontes in the Act of Shooting the Virgin Camilla." Corti's "Lucifer," Miglioretti's "Abel," Braga's "Cleopatrr," and Magni's "Angelica." On the contrary, Borghi's "Rienzi," Argent's "The Sleep of Innocence," Barzaghi's "Moses" Calvi's "Othello," Bergonzoti's "The Love of Angels," Bernasconi's "The Repentant Woman," Calvi's "Selica," Peduzzi's "Berenice," Tantardini's "Contemplation," Salvini's "The Daughter of Zion Weeping over the Ruins of Jerusalem," and many other works of great artists, belong to the *sentimentalism* of the fifteenth century.

Among the many works of modern Italian art at the Centennial Exhibition, the following deserve especially the public consideration· Vela's "First Sorrow," Zannoni's Study and Work," Guarnerio's "Forced Prayer," Bernasconi's "Misfortunes in Infancy," Barzaghi's "The Ambitious Woman," Calvi's "The Rose," Tartardine's "Affection," Barzaghi's "The First Friend," Rossi's "Free Church in a Free State," Caroni's "Sensation of Cold Water," Calvi's "Boldness," Cantalamessa's "Love's Mirror," Caroni's "The Egg," and Cantalamessa's "The Storm," Caroni's "L' Africana.

Modern Art, as everybody knows, is no longer the visionary art of mythology, nor the mysterious one of the past, but it is the art which goes hand-in-and with the progress of our times, and it is not for the learned men only, but for all classes of people. It will be a perennial glory of our century, because it is skillful and powerful to the highest degree in the various *good styles of the past*, as the works of De la Roche (the founder of the modern French school of painting), evidently show. His "Cromwell" and his "Duke of Guise" are works of pure modern style; his "Emicicle" and his "St. Cecilia" belong to pure classic style.

As to the distinguished artists of Italy, France, England, Germany, etc., it will be enough to mention only the great founders of modern Art. Such are Vela, Dupré, Boisseau, Magni, Bonhewe, Carpeaut, Monteverdi, Argenti, Tabacchi, Barzaghi, Tantardini, Zannoni, Bernasconi, Miglioretti, Pazzi, Fedi, Rivolta, Bartholdi (among the sculptors); and Morelli, Indumo Brothers, Bertina, Callame, Gerome Messoneir, Stevans, Gallait, Knaus, Doré, Fortuni, Mackar, Ussi, Palizzi, Pagliano, Maldarelli, Altamura, Cisari, Vinea, Scifoni, Busi, Cassioli, Cammarano, Zuccoli, Faccioli, Sagliano and Rosa Bonheur (among the painters.)

J. A. Ward's "West Indian Hunter," and Ball's equestrian statue in Boston, H. Robert and J. Bailey show the progress of the art of sculpture in America.

Great praise is due also to America painters, and especially to landscape-painters. Their works now at the Centennial Exhibition show the immense and steady progress which painting is rapidly making in the United States, and I venture to say that they, before long, will vie with the best European artist. H. Herzog, Anna M. Lea, T. Hill, Carl Weber, Munchen, Iword, Brown, Waller Shirlaw, F. A. Bridman, P. Moran, T. A. Bailly, H. Lippimott, D. Jounson, T. Moore, William A. Strade, J. F. Kensett, E. M. Bonnister and Tomping Clementina, are artists of pluck and genius, and deserve all praise and honor.

I might have mentioned many other great and renowned Italian artists, and some of other Nations, who, with their admirable works, keep up the traditional honor and fame of the Fine Arts in their own Nations, but for brevity's sake I have confined myself to give the name of only a few; and it must be born in mind that I have written a sketch on modern Art, and not the history of it. Let, therefore, no eminent artist of Italy, or of any other nation, think it a disparagement to his merit if he does not find his name recorded in this paper.

INTERNATIONAL EXHIBITION OF CHILI

1875.

Awards presented to Italian Exhibitors

REPRESENTED BY

Prof. Chev. Alexander Rossi.

STATUARY.

Prof. Comm. Magni,	Milan,	1st. Class Medal with $500 gold to the "Socrate" colossal statue declared the best in exhibition.
" " "	"	Award of honor & special Medal for the two statues the "David" & the "Lecture."
Prof. Chev. A. Rossi, (1.)	"	Award to the statue "Lucy" as represented in the story of Manzoni "The Betrothed."
Prof. Chev. G. Argenti,	"	Award to the "Eva."
P. Malfatti,	"	" " "Emancipation."
Chev. F. Barzaghi,	"	" " "Sylvia."
L. Matteucci,	"	" " "Gaping." (bronze.)
J. Lombardi,	"	" " "Bass reliefs on Resurrection."
P. Calvi,	"	" " "Mignon."
Prof. V. Ragusa,	"	" " Emancipation (bronze.)
P. Bernasconi,	"	" " The repentant.
Chev. A. Zannoni,	"	" " Work & Study.
Prof. J. Spertini,	"	" " Mazzini (Bust.)
E. Braga,	"	" " The Sensitive.

PAINTINGS.

Chev. D. Induno,	1st. Award "The Cook–maid."
Chev. A. Gilli,	" to the "Arnaldo of Brescia & Pope Adriano the IV.
Chev. L. Zuccoli,	" "The Roman martyrs under Nero."
F. Valaperta,	" "St. John Decollation."
Prof. Chev. F. Maldarelli,	" "The Assumption of Holy Virgin."
Chev. C. Pitarra,	" "Winter Scene."
Prof. A. Cassioli,	" "Leonardo da Vinci's Studio."
P. Mazzoratti,	" "The wreck."
J. B. Lelli,	" "View on the Maggiore Lake."
Prof. Chev. S. Mazza,	" "Rural Stable."
F. Ashton,	" A Forest of Beech–Tree.
A. Ribossi,	" "Work" & "Rest."
D. Pessenti,	" Ducal Palace of Venice.
Mary Michis,	" "Flowers."
Chev. A. Formis,	" The Tourists of the Alps.

(1) Honored by the most distinguished families with good many orders of bust-portraits and monuments.

WORKS OF ITALIAN ART SOLD AT THE

INTERNATIONAL EXHIBITION OF SANTIAGO-CHILI.

STATUARY.

Henry Braga—Blushing.

Prof. Chev. P. Magni—The Reader.

Prof. Chev. A. Rossi—The first Fruit.

" " Lucy—Statue.

" " Lucy—Bust.

P. Bernasconi—The Adulteress.

" " Childish Misfortune.

" " Childish Pleasure.

Chev. U. Zannoni—Work & Study.

" " " The Future Artist.

P. Calvi—Mignon.

" " Boldness.

Chev. A. Tantardini—Complaisance.

H. Butti—Gaiety.

Chev. G. Argenti—Eve.

E. Trombetta—Delicate Complacency.

E. Radice—Hope veiled.

G. Croff—Diana the huntress.

J. Spertini—J. Mazzini, the Italian patriot.

J Torelli—Paul and Frances.

Chev. F. Barzaghi—The first Friend.

" " The little Smoker.

Chev. F. Barzaghi—The first ride.

" " Sylvia at the fountain.

Prof. Chev. J. Strazza—The Audacious.

Mrs. A. Maraini—Before the resurrection. } bas relief.

" " After resurrection. } bas relief.

J. Lombardi—Game—bass-relief.

" " Flowers " "

A. Bottinelli—Modesty.

" " Hope.

Prof. Chev. P. Magni—David. } Colossal Statues.

" " " Socrate. } Colossal Statues.

D. Barcaglia—Children Blowing Bubbles.

" " The Hunter.

" " The Butterfly.

" " Civil Bravery.

P. Guarnerio—Compelled Prayer.

" " White Rose.

" " Evening.

" " Surprise.

Dal Negro—Rain.

Uboldi—The Laundress.

OIL PAINTINGS.

Chev. D. Induno—A Woman cook.
" " " A Young woman (Roman costume.)
" " " A Boy (Roman costum.)
" " " Prayer.
Chev. S. Mazza—Rural Stable.
Prof. Chev. S. Altamura—Odalisque.
P. Mazzorati—The Wreckeds.
N. Cipriani—Trasimeno Lake.
Mrs. A. Hrieger—Making Dinner.
" " A Hunter.
J. Puricelli—Como's Lake's Wiew.
A. Dovera—The Storm at Sea.
" " Fishermen in Normandy.
L. Burlando—A Port on the "Lago Maggiore."

J. B. Lelli—Wiew in the Sesia's Walley.
Chev. L. Zuccoli—The Letter.
A. Bensa—Ungarian Market.
" " Ungarian Match.
F. Folli—A Family of Peasants in Tuscany.
Prof. Chev. C. Pitarra—The Team of a Italian Farmer.
H. Ghisolfi—The Winter.
Prof. L. Ashton—Country Girl milking a cow.
" " Emma Walley in Switzerland.
Guerra—The Great Poet Torquado "Tasso."
Tiratelli—Roman Costumes.
Kirkmayer—Fair Play.